

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

historic name Squires, Frederick, House

other names/site number _____

2. Location

street & number 1003 West Church Street

city or town Champaign

state Illinois code IL county Champaign code 619 zip code 61821

not for publication

vicinity

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide ___ local

Signature of certifying official/Title

Date

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official

Date

Title

State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:)

Signature of the Keeper

Date of Action

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5. Classification

Ownership of Property

(Check as many boxes as apply.)

<input checked="" type="checkbox"/>	private
<input type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

Category of Property

(Check only **one** box.)

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
<u>1</u>	<u>0</u>	buildings
		sites
		structures
		objects
<u>1</u>	<u>0</u>	Total

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing)

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions

(Enter categories from instructions.)

Domestic - Single Dwelling

Current Functions

(Enter categories from instructions.)

Domestic - Single Dwelling

7. Description

Architectural Classification

(Enter categories from instructions.)

Late 19th & 20th Century Revivals

Materials

(Enter categories from instructions.)

foundation: Brick, concrete

walls: Wood shingle

roof: Asphalt shingle

other: _____

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Frederick Squires House is an extensive rebuilding of a circa 1870s vernacular gable-front L-plan house that was undertaken by its owner, Frederick Squires, a New York trained architect. In 1927, Squires moved a second, very similar, circa 1870s vernacular gable-front house to his lot and joined it, via the two-story wing, with the original dwelling. He then remodeled the enlarged irregular plan dwelling into his personal expression of an Arts and Crafts-influenced residence that retains the integrity of his personal design. The completed one-and-one-half story house has a complex asphalt-shingled gable and hip roof, wood-shingled walls, and a brick/concrete foundation. Windows are a mixture of double-hung sash, casements, and a very prominent round-arch central staircase multi-light fixed window. The Squires House is located on a heavily landscaped lot at 1003 West Church Street in Champaign, Illinois. West Church Street is an arterial connection between downtown Champaign to the east and Interstate 72 to the west; it is a predominantly single family neighborhood, although a number of single-family houses have been converted to multi-family use. The Squires House nomination consists of one contributing building.

Narrative Description

Located at 1003 West Church Street, the Squires House is sited on the south side of a long two block section of the street; the north side of Church Street is interrupted by North Willis Avenue, which "dead ends" into a circa 1960 ranch style house to the east of the Squires lot. To the west of the Squires House is the side yard of a historic vernacular frame house at 1007 West Church Street. Across the street, on the north side, are a large brick Four Square multi-family house (#1002) and a Queen Anne-influenced multi-family house (#1006). To the rear (south) and abutting the Squires' house back yard is the rear yard of 1004 West Park Street, a circa 1920 Cape Cod style house.

The wide Squires lot is heavily landscaped with tall pine trees in its front yard; there is no grass, but ivy, ferns, hosta, and ground cover are abundant. A wood picket fence separates the front yard from the city sidewalk and parkway that has two large deciduous trees, day lilies, and hosta. The picket fence has two horizontal supporting rails and arrow shaped pickets; square support posts are topped by simple finials. A picket gate is off-center to the east and opens onto a curving irregular flagstone entry sidewalk; at the west end of the fence are wide double gates that open for access to the modern (2011) concrete driveway repoured according to the original driveway plan. Single car width at the street, the driveway apron gradually widens before the single-car garage. A flagstone walk leads from the driveway to a slightly raised stone terrace. The simple rectangular terrace has irregular sized and shaped stones interspersed with concrete fragments and extends from the entry to the west gable pavilion; a small three stone "stoop" is set at the entry door. Secondary flagstone paths lead around to the east and the back yard and east to the gas meter. The picket fence returns on the east and west lot lines a short distance. On the east side, a low lattice fence continues the line before a tall vertical board fence extends to the rear lot line. The west property line has a longer picket fence return with a taller picket fence extending a short distance before a historic wire fence continues to the rear lot line. The rear lot line has a cyclone fence. Seven tall thin pine trees line the north half of the west property line. Recessed on the east and west sides of the house are decoratively curved privacy fences that extend from the house to the property line fencing. These privacy fences have a "half round" design with taller east and west ends that slope down to

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center gates. The fence sections are vertical boards, while the gates are horizontal boards. A description of the extensive backyard landscaping follows at the end of Section 7.

Exterior

The construction of the Squires House is unusual with the combination of two vernacular frame houses into a single building. Squires accomplished this by joining a gable front house to the side wing of an existing L-plan house creating a "hyphen" between two gable-front pavilions. Kitchen and garage wings were built at the east and west ends and the new house was then clad in coursed dark stained wood butt shingles in various widths. Concrete block has replaced the brick foundation under the original house's north elevation; brick is used for the remainder of the original house's foundation and the foundation of the moved house with concrete slabs under the kitchen and garage wings. The center hyphen has a small original utility basement that continues south under the rear loggia; crawl spaces are under the gable pavilion sections. A complex asphalt-shingled roof covers the house; the two prominent front gables combined with gable and hip roof dormers, long slopes, lower clipped gables, and other roof projections creates a lively and animated roof. Eaves are also varied with overhanging boxed eaves sheltering both gable pavilions and the dormers, but flush cornices on the lower one-story house sections.

The main five bay elevation faces north and extends almost the width of the lot; side yard setbacks allow for only east and west side connections between the front and rear yards. Centered in the elevation is the bay/hyphen that is flanked by gable-front pavilions. The continuous steep roof slope of the hyphen extends slightly beyond the pavilions' plane. Dominating the hyphen is a large center pentagonal-shaped wall dormer, which was built slightly below an original gable wall dormer that now acts as a cricket. The dormer's large multi-light round-arch casement extends down through the eave line to terminate at a large flower window box that is supported on two curved brackets. Below the window box and set between the brackets is a two-over-two-light double-hung window with a narrow wood surround and a long-eared two-part molded wood sill. Raised to the west and set close to the eave line is a smaller four-over-four-light double-hung window with a simple eared sill. This is the only window to have this plain sill; all the remaining windows have two-part sills with ears. To the east of the wall dormer is the entry, which has a low simple stone stoop. A full-height one-light modern storm door protects the entry door, which has four panels set below a simple four-light round arch integrated "fanlight." Set high to the west of the entry is an original lantern-style light fixture.

The west gable roof pavilion has two one-over-one-light double-hung windows symmetrically placed on the first story; a single four-over-four-light window is center on the second story below the gable apex. Simple overhanging boxed eaves with plain narrow rakes are the gable's only ornamentation. Slightly recessed at the west end, the garage end bay has a single modern overhead garage door. Above, the bay's west two-thirds is covered by a clipped gable roof that faces west; the east third is covered by the extended slope of the gable pavilion and dies into the west end of the garage door. The two east bays are similar to the west bays with the gable pavilion having two first story four-over-four-light double-hung windows and a single window on the second story. The gable's overhanging eaves and rake match those of the west pavilion. However, the east end bay has two windows instead of a garage door. A small one-over-one-light window is to the west below the extended slope of the gable pavilion but here sloped section is wider ending near the center of the bay. Near the east end of the bay is a slightly larger, albeit small, two-over-two-light window set directly below the very narrow cornice/eave board of the clipped side gable.

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The east elevation of the Squires House has an L-plan with two four-over-four-light windows symmetrically placed on the first story. The clipped gable has a single small one-light casement; the ridge of this lower gable roof dies midway on the west slope of the original gable front house. Turning the southeast corner, the reentrant angle has a semi-hexagonal shaped enclosed service porch set below a very shallow roof that ends in a short pent. To the east of the porch in the east end bay is a small two-over-two-light window that faces south. The enclosed porch has a cut-away/angled southeast corner that is reflected in the pent roof. Five large one-light fixed sash enclose the south two-thirds of the porch (two face south, two face southeast, and one faces east) and are set above a low wood-shingled bulkhead. The north one-third of the porch is enclosed by a modern entry door that has two panels set below a one-over-one-light sash. Both the windows and door are set directly below the pent roof. Above the porch's roof and facing east is the low upper story of the original house. A single two-over-two-light window is in the reentrant corner; the opposite corner, facing south, has the triangular shape of the long gable pavilion extending down to the east end bay. Here is placed a very small one-light square sash.

The rear (south) elevation's wall plane is quite varied in contrast to the linear quality of the façade. However, the basic five bay organization remains with two projecting gable front pavilions flanking the center hyphen and east and west service end bays. Continuing west from the east end bay's enclosed service porch is the east projecting gable pavilion. On the first story of the pavilion, a compatible sunroom has replaced a small, deteriorated service porch. The pentagonal-shaped room relates to the façade's pentagonal wall dormer. Large multi-light square fixed windows are used on all five angles and are set above a low wood-shingled bulkhead; the ridge of the pentagonal-shaped asphalt-shingle roof dies into the sill of the second story's single centered one-over-one-light double-hung window. The gable details are similar to the façade gables. On this elevation, the hyphen is deeply recessed with a first-story full-width shed roof that extends slightly beyond the flanking pavilions. This roof protects not only the first story fenestration, but also an elegant red tile loggia. Inset into the loggia, at the east end, is a wood hatch entrance to the basement. Below the roof, in the east corner, is a single fifteen-light door; to the west is a large four-over-four-light double-hung window. On the upper story are two symmetrically placed two-over-two-light windows set between the shed roof and a shallow eave. The composition of the projecting west pavilion is similar to the north façade with two first-story and one second-story windows. At the west end, the one-story garage bay is recessed (on the same plane as the east end bay). A nine-light-over-two-panel pedestrian door with blind round arch is in the reentrant corner. At an unknown date, the west two-thirds of the garage was extended about four feet to provide for parking a longer car; this extension continues the south roof slope.

The west elevation's first story is similar to the east elevation with two six-over-six-light double-hung windows. However, this elevation's clipped gable is quite small and contains only a louvered ventilation opening. The west elevation of the projecting pavilion's second story has a gable wall dormer in the south reentrant corner; the dormer's gable roof extends beyond the one-over-one-light window sash as a small hood. On the north side of the pavilion's second story is a single gable dormer with a similar "hood" that protects a square one-light casement. Brick chimneys penetrate the roof planes at three locations: a tall ridge chimney is at the east end of the garage bay's low gable roof; a tall slope chimney is to the west on the hyphen's south slope; and a short ridge chimney is centered on the east pavilion. A low gable cricket is located on the west pavilion's west slope.

Interior

The interior of the Frederick Squires House reflects many Arts and Crafts architectural style characteristics as well as the personal style of architect Squires. Entry to the house is through a small vestibule the floor of which has rectangular (double-square)-patterned sidewalk brick. On the west is a four-panel (long vertical upper

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panels) door to the basement; the remaining walls have added tall vertical random-width mahogany wainscoting topped by a simple chair rail; basic pine baseboard and door trim is extant. A low step divides the vestibule into two sections. In line with the entry door is a four-light-over-three-horizontal-panel door to the hall. The hall has a pine floor, tall plain baseboards, and painted wood trim with beveled corners. Hall walls are painted plaster, while the ceiling has "reverse" board and batten (battens are recessed) pine paneling; its cornice consists of a single pine board set on a slight angle. Wide square central openings lead, on the west, to the living room and, on the east, to the dining room. To the south of these openings is a seating "nook" that overlooks the south loggia; entry to the loggia is through a fifteen-light door to the east, while a large window is to the west. On the southeast side of the nook, adjacent to the loggia entry, is a closet with a five horizontal-panel door; opposite is a deep built-in, four-shelf bookcase with a concealed brick furnace chase on its north side. The walls of the closet and bookcase areas also have board and batten paneling. On the north side of the hall is the east vestibule door, a center staircase, and a similar door to a toilet room to the west. The toilet room has a modern square tile marble floor and tile wainscoting and a modern toilet and pedestal sink; a small window faces north.

An elegant stair nook is centered between the two north side doors. This nook is raised one step above the floor level and projects slightly into the hall; it is finished in the same manner as the hall with pine flooring and plaster walls. A handsome partially winding Arts-and-Crafts style enclosed staircase rises along the nook's west wall; the tall half-round multi-light casement window illuminates the staircase. The steep run begins with a larger square starting step and then rises with three straight steps, three winder steps, one straight step, three winder steps, and one straight step up to a small landing. Due to the steep and tight radius of the stairs, the baluster has three sections connected via the handrails. The lower section begins at the starting step with a round newel consisting of five twisted metal balusters resting on a thin round base and topped by a simple flat double round cap. Metal balusters (three per step) and a simple three-quarter-round handrail rise up the straight and winder steps. The next section is attached to a straight step and has four balusters with handrail. Turning with the steps, the upper section has three parts consisting of five balusters, six balusters, and nine balusters that return to the west wall. The twisted balusters appear to be made from common rebar and the steps are simply painted. At the top of the staircase is a small landing; three drawers are built into the east landing wall. An stepped opening with angled corners leads to the second story hallway. A three-part vaulted ceiling is over the staircase and there is an original three-bulb lantern-style light fixture. An open area is in the nook's east side, below the staircase's upper rise.

The west side of the hall opens into the living room, which extends the north/south length of the west gable pavilion. The living room is dominated by a fireplace and massive chimney centered in the west wall opposite the hall's doorway. Narrow oak flooring is used in this room and the plaster walls are coarsely finished. Integrated into the plaster walls are very simple window surrounds whose headers project outward in a slight curve; the windows are aligned, two each on the north and south walls. The course plaster ceiling is beamed with two large hand-hewn beams, set slightly lower than the ceiling, running east/west. Perpendicular to and supported by these beams are four smaller full-length north/south beams that "support" the plaster ceiling. The fireplace and wide chimney are centered between the two large beams and slightly recessed from the flanking walls; a two-part molded wood surround separates the simple brick chimney from the walls. Constructed of used historic brick laid in twenty visible stretcher rows, the chimney has a very low but wide rectangular fireplace with a metal lintel and wide metal smoke shield. In front of the fireplace are two rows of ten rectangular tiles that form the hearth. A window is to the south of the fireplace, while to the north book-shelves (four) infill an original window; the bookcase has a vertical bead-board back and a surround similar to that of the windows.

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Across the hall, on the east side is the dining room and study. Like the living room, a large square opening leads into the dining room, which is set two steps below the floor level of the hall. The steps are L-shaped to the north so as to provide access to the north study, which is at the same level as the hall and vestibule. Flooring in the dining room is made of large rectangular tiles set in a random pattern. There is a very tall, double natural pine baseboard consisting of the tall hall baseboard with a concave cap then a second, one-third width baseboard with a second concave cap. The board-and-batten paneling of the hall continues around all four walls of the dining room. A triple "cornice" encircles the room and has the angled cornice of the hall set above two plain flat boards. The ceiling in the dining room has been lowered and is now flat gypsum board; however, the original ceiling remains in place above a one-foot void. Lacquered maps cover the original ceiling and have been preserved in place above the lowered ceiling. A six-arm brass candelabra chandelier light fixture is centered in the ceiling. Natural pine corner cabinets are built into the room's southeast and southwest angled corners. The cabinets have large eight-light doors and are raised above the tall baseboards into which small storage units have been built. Centered in the south wall is an open doorway, two steps up, which leads into the sunroom; tall four-over-four windows, with their glass removed, flank the sunroom doorway and are adjacent to the built-in cabinets. Opposite the sunroom, centered on the north wall, a massive Arts-and-Crafts-inspired fireplace projects into the dining room. Like the living room, the fireplace was built with historic used brick and has a low, rectangular opening that is larger than the living room fireplace's opening. A metal lintel, sans smoke shield, is apparent and the dining room's tile floor doubles as a hearth. The top course of brick is slightly indented at the corners, but the center projects out as a ledge consisting of seven headers flanked by angled bricks. A large prominent wood hood conceals the chimney. The hood rests on a flat narrow wood base with chamfered corners, which in turn, rests on the projecting brick ledge. However, the base overhangs the top brick course's corners. Natural pine, similar to the wall paneling is used for the hood, which consists of two side pieces, wide angled corner pieces, and three center board-and-batten front pieces; all of these pieces are angled upward to a small opening at the ceiling. To the west of the fireplace, up two steps, is the door to the study, while the east wall has a four-panel swinging door to the kitchen to the north and a four-over-four-light window to the mudroom to the south.

The sunroom was added in 1980 and replaced a small greenhouse-type structure that in turn replaced a small original hip roof porch. Modern four-inch square red quarry tiles cover the floor and the all glass multi-light walls are raised above a short bulkhead. East and west elevations have eight-by-four light sections, while the semi-hexagonal south end has four-by-four light sections flanking a center five-by-four light section. The vaulted ceiling is gypsum board with a square Mission-style stained-glass drop ceiling fixture. At the north end of the dining room, Squires' original office is now a study with painted "Williamsburg"-style paneling consisting of raised panels. Surmounting a low paneled dado is a chair rail and full-height upper rectangular panels with a narrow crown molding. There is a flat plaster ceiling with a brass three-arm light fixture. Wide pine boards are used as flooring. The entrance is through a four-light-over three-panel door similar to the hall doors. Originally, a private entry was directly off the vestibule in the west wall, but the doorway was moved at some unknown date to the dining room party wall and the vestibule entryway was infilled. Two large windows face north.

Located at the east end of the house, the kitchen wing has an L-plan with a pantry in the north "reentrant" corner. The original pantry, to the north of the dining room door, has a base cabinet below a center raised window that faces north; this cabinet returns along the east side as a counter with wall cabinets above. A refrigerator, with shelving above, is in the southeast corner. Narrow shelving lines the west wall. The main kitchen area is open with an original east/west central wall replaced with a virgin-cherry support beam; the ceiling has a vinyl covering. In the northeast corner section is the preparation kitchen with wood base and wall

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cabinets; the sink is centered below a small north-facing window and the stove is on the west wall. Along the east wall are two large symmetrically placed windows, set low to the floor. The open south side of the kitchen is used as the eating area; vertical board wainscoting covers the lower portions of the visible walls. In the southwest corner is a nine-light-over-two-vertical-panel door to the southeast corner enclosed porch with a small raised window off-center to the east. Modern vinyl flooring has been installed over the original tile floor that matched that used in the dining room; the kitchen and dining room floors are on the same level. The enclosed angled corner porch has five fixed one-light windows extending from the west dining room wall around to an entry (east facing) at the south kitchen wall. Exterior wood-shingled walls remain as the porch's north and west walls. The west wall has a window into the dining room while the doorway into the kitchen has a blind round arch transom that is visible only on the porch elevation. Square red quarry tiles are used on the floor and the angled ceiling is finished.

The narrow second story east/west hallway has smooth plaster walls, wide pine flooring, and simple painted wood trim; it connects the two east bedrooms with the two west bedrooms. A bathroom is along the south side of the hallway. Originally, the bathroom consisted of two small rooms, the west room used as a bathroom and the east room as a nursery or storage room. However, in 1995, the two rooms were remodeled into a single large L-plan bathroom. Entry is from a small vestibule off the southwest corner of the hall that serves both the bath and southwest corner bedroom and through a two-vertical-panel folding door. Directly ahead is a wall of open shelving; in a closet behind the wall, facing south, are a stacked washer and dryer. At the east end of the room is the tub with tile shower surround, while the toilet is opposite, against the west wall. The ceiling angles down to a low south wall into which are set two low four-over-four-light windows, which flank a modern pedestal-style sink. Modern vinyl flooring covers the wood floor.

The four corner bedrooms have low walls and angled ceilings that reflect their location within the gabled upper story of the east and west pavilions. Ceilings and walls are course plaster and the floors have wide pine flooring, although in some cases the wood has been covered with carpeting. Trim is simple and painted; original four-panel doors are extant. The carpeted southwest corner bedroom has a center window facing south and a wall dormer facing west; a six-panel door off-center to the east in the north wall connects with the northwest bedroom. A raised one-light casement wall dormer faces west in the carpeted northwest bedroom and, like the southwest bedroom, there is a center window facing north. However, this bedroom has access to two storage areas. The west wall has a low small door that accesses a large storage area and garage attic; a similar low door accesses a second storage area in the hyphen to the west of the staircase. A four-panel door in the southeast corner leads directly to the west end of the hallway. The two east bedrooms are comparable in their layout. The southeast bedroom is entered from a small vestibule that has a closet with folding door to the west. A single center window faces south in the southeast bedroom and a low two-over-two-light window faces east. The ceiling in this room has a slightly wider east side angle and the wide pine flooring is left natural. A built-in closet/wardrobe projects into the room off-center on the north wall (to the east of the dining room's chimney) and has paired five-panel doors. To the west of the closet is a four-panel door to the northeast bedroom. This room has flat plaster walls and painted wide flooring. Like the other bedrooms, there is a single window facing north. A large closet/storage area above the kitchen wing is accessed through a low double door on the east and the attic is illuminated by a single small window. Projecting into the room is a closet in the southeast corner. The closet and south wall have vertical wood paneling and flush doors with colonial-style lift latches.

Basement space is only located beneath the hyphen although it extends south under the loggia; a hatch entry to the basement is located on the loggia. The east and west gable pavilion sections have crawl spaces, while the

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kitchen and garage are set on concrete slabs. Access to the basement is from the entry vestibule's northwest corner door. Narrow straight stairs lead past a single north window to a concrete floor. The brick foundation is visible and is parged on its lower half. Mechanical equipment, including a two-level sump pump pit in the center of the floor, is located in the basement. The interior of the garage is quite simple with the bulk of the living room's fireplace and chimney projecting along the east wall. To the north of the chimney mass is the framework of an original window opening now infilled with a bookcase; original decorative Arts-and-Crafts style boards, removed from the house, are reused in the garage. Two original double-hung windows are on the west elevation.

Backyard landscaping

The backyard of 1003 Church Street is handsomely landscaped with flagstone walks, a tiled loggia, and east side decks. Historically, the southern third of the lot was used a garden space; that use continues today as a full-width vegetable garden. The garden is separated from the central lawn portion of the yard by low metal fencing. The east side's stone path continues south through the curved privacy fence's gate and separates two sections of a large 1980s wood deck area. On the east is a raised L-plan deck set near the east property line. This east deck section is screened on the east and south with an open lattice lower section and tall solid upper section; a wisteria covered pergola type roof shades the deck. The deck's west section has a large L-plan that extends south from the end of the east bay, encasing a tree, and then turns west. The area in front of the service porch's entry is lower, at ground level, while the south extension around the tree is raised one low step, while the western leg, set in the corner between the service porch and sunroom, is raised a second step. A very low vertical spindle railing with gate connects the west end of the deck (sunroom) with the L-plan deck. To the south of the low gate, the stone walkway expands into a small seating area with a walkway connection around the sunroom to the center loggia. At the time this stone walkway was installed (1984), the tile loggia was greatly enlarged with a slightly lower flagstone terrace. The terrace extends from the west side of the sunroom to the west side of the west gable pavilion. Large yew bushes provide privacy on the west. A stone path through the yew bushes ends at the garage door's sidewalk tile stoop. The terrace and stone walk are slightly raised from the center lawn; stone bordered planting beds provide separation and there are simple stone steps. A large gravel-covered service area is to the west of the yew bushes and south of the west side's decorative privacy fence and gate. A small hexagonal-tiled seating area is off-center to the south along the west lot line's historic wire fence.

Integrity

The Frederick Squires House maintains its integrity to its architectural period of significance, 1927. Only minor changes have taken place over the years. These include selected replacement of double-hung and casement sash within the same openings and in a similar style, kitchen remodeling within the original service space, and lowering of the dining room ceiling while maintaining the original ceiling above. The original office/study was also remodeled with Williamsburg-style paneling with the door to the vestibule infilled. On the south/rear elevation, a service porch was constructed on the original service entry stoop and a deteriorated greenhouse-type structure connected to the dining room was removed. This structure was not original as it replaced a small hip roof porch; in its place is a compatible sunroom (1980) was constructed. The sunroom connects with the dining room and the original door and window openings have been preserved. The design of both the service porch and sunroom reflect the polygonal design of the façade's wall dormer. On the second story, two small rooms (bath and storage) were combined into one larger bathroom and room closets were constructed in the two east

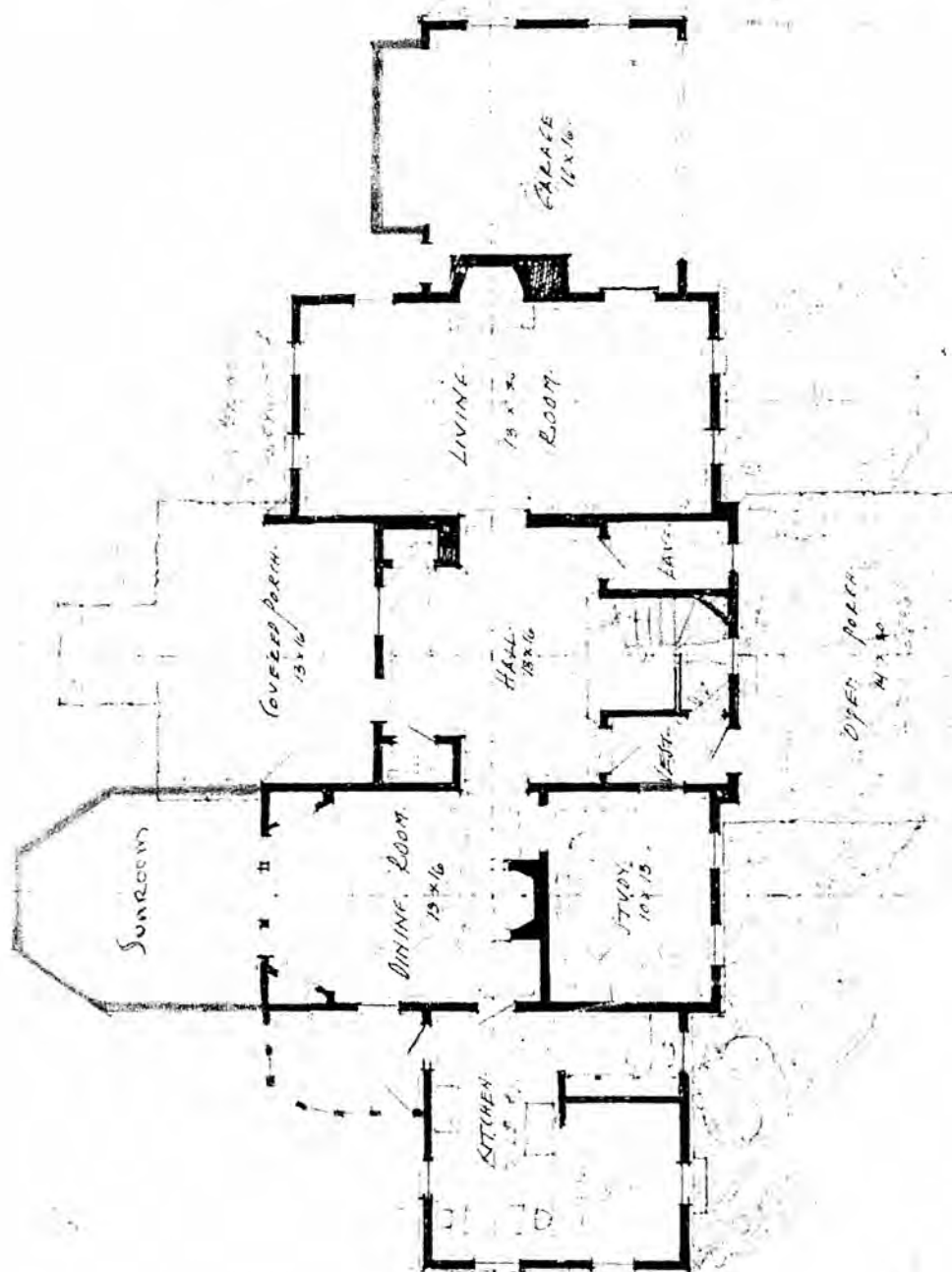
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bedrooms. However, these changes have not affected the integrity of Frederick Squires' Arts and Crafts/Craftsman design.

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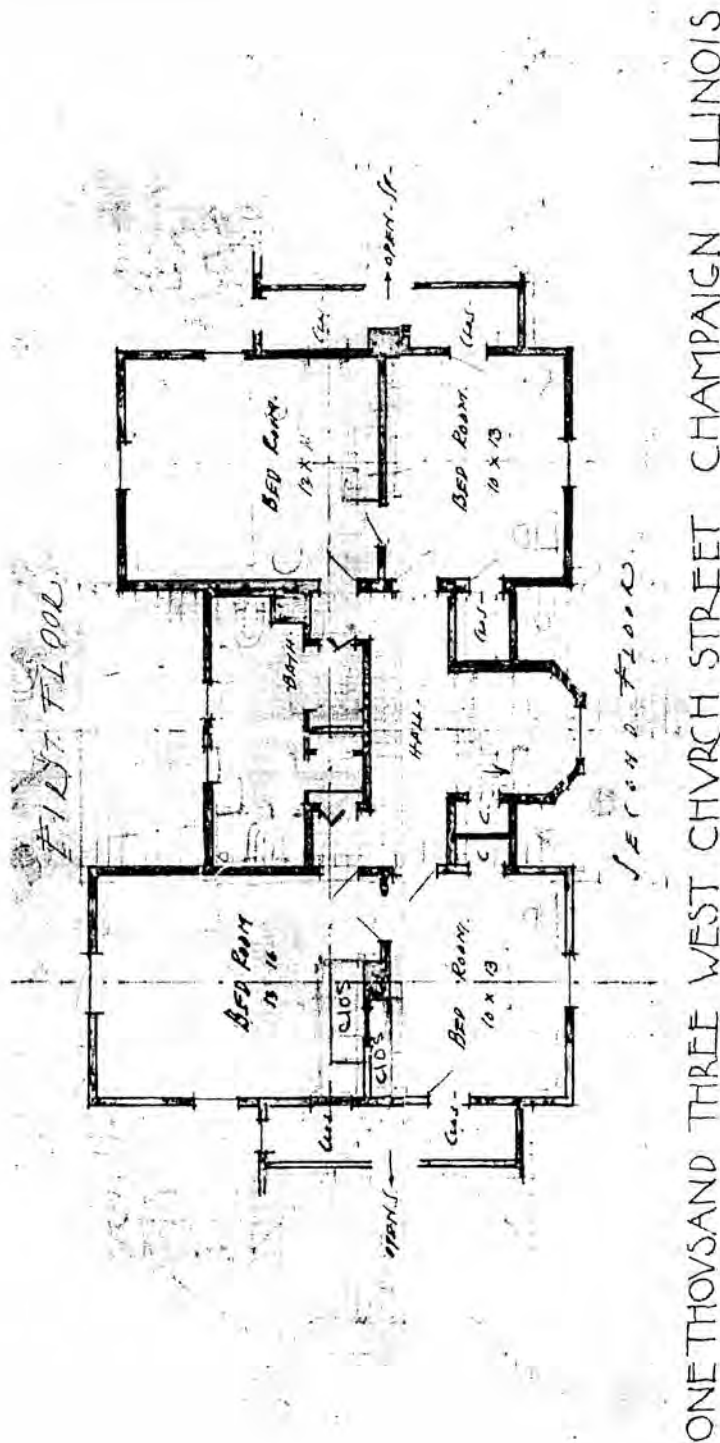


First Floor Plan
Not to Scale

North =>

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Second Floor Plan
Not to Scale

North ⇒

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- ☐ A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ B Property is associated with the lives of persons significant in our past.
- ☒ C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- ☐ A Owned by a religious institution or used for religious purposes.
- ☐ B removed from its original location.
- ☐ C a birthplace or grave.
- ☐ D a cemetery.
- ☐ E a reconstructed building, object, or structure.
- ☐ F a commemorative property.
- ☐ G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1927

Significant Dates

1927

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Squires, Frederick, architect and builder

Period of Significance (justification)

The period of significance includes the date, 1927, of the house's construction by architect Frederick Squires.

Criteria Considerations (explanation, if necessary)

N/A

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The locally significant Frederick Squires House is eligible for listing in the National Register of Historic Places under Criterion C, in the area of Architecture. The house is a unique example of Arts and Crafts/Craftsman-influenced architecture and reflects the personal design and building techniques of New York trained architect Frederick Squires. Characteristics of the Arts and Crafts/Craftsman style as shown on the Squires House include the use of natural and local materials including wood shingles and used brick; a variety of window types; an open floor plan, and outside living space. The period of significance is 1927, the year the house's construction was completed.

Narrative Statement of Significance (Provide at least one paragraph for each area of significance.)

History

The City of Champaign owes its existence to the charter granted by the state legislature in 1851 to the Illinois Central Railroad Company for the building of a new railroad the length of the state. The route selected through Champaign County, established 1833, ran two miles west of the existing town of Urbana and was chosen for engineering and economic reasons, as it did not require cutting rough moraines or crossing rivers.¹ The area west of the tracks to Neil Street was platted by the Illinois Central in 1853 and was legally regarded as the "Railroad Addition to Urbana." The railroad actually reached West Urbana in 1854 and within a year there were commercial buildings in the area and the population was over four hundred; by the end of the next year the population was over twelve hundred. On April 17, 1857, West Urbana was organized as a village and in 1860 a vote was taken to incorporate the village as the City of Champaign; the population at that time was 1,727.²

Early residences in the city were located in and near the railroad tracks and the downtown that grew up beside the tracks. Early merchants and businessmen lived in close proximity to their businesses with only a few wealthy families locating near West Side Park, sited about six blocks west of downtown. Gradually more families moved to the 300-800 blocks of West University, West Park and West Church streets and built large Queen Anne and Italianate style dwellings. A map from 1893 shows how this area grew from Farnum, Clark, and White's First Addition to the City (1855). By 1893 the land had been almost totally subdivided into city lots from Randolph Street west to Lynn Street. West of Lynn Street, the land was about half subdivided, with large tracts of land owned by individuals. Farther west, beyond Prospect Avenue, were large tracts of land although University, Church, and a portion of McKinley streets existed and the street railroad ran west along Church Street.³ By 1913 the area east of Prospect Avenue was almost totally subdivided. West of Prospect Avenue, development followed the street railroad line with Church Street being almost totally platted out to Arthur Road (Mattis Avenue).⁴

Frederick Squires

Frederick J. Squires was born in 1879 in Plainfield, New Jersey where he attended local schools. His father, Henry Chadwick Squires, operated a "sporting" goods store in New York City. In 1900, Squires received a B.A. degree in architecture from Williams College, Williamstown, Massachusetts and, in 1904, a B.S. degree

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from the School of Mines of Columbia University. He was a member of the Phi Delta Theta fraternity, was on the varsity track and baseball teams, and was editor of *Jester* and the *Columbian*.⁵ Soon after graduating from Columbia College, he established the New York City architectural firm of Squires and Wynkoop with classmate John Wynkoop.⁶ The firm practiced not only in New York City, where they were known for two twelve-story office buildings, but also throughout the northeast where they were noted for their work in concrete and residential structures.⁷ Designs by the firm were published in numerous architectural publications including *Concrete-Cement Age*, *Architectural Record*, *Architecture and Building*, the 1910 *Philadelphian Architectural Exhibition*, *Arts and Decoration*, *The International Studio*, and *House and Garden* among others. Squires went back to his roots with the design of the Phi Delta Theta Fraternity House (1909) and the Gargoyle Gate (1911) at Williams College. Frederick Squires developed a hollow tile construction method and published *The Hollow Tile House* in 1913. He also wrote a sardonic book about the business of architecture in 1914 called *Architectonics: The Tales of Tom Thumtack, Architect* that was illustrated by Columbia classmate and noted artist Rockwell Kent.

In 1907, Squires married Ethel Warrick in New York City and they had three boys, Henry (1908), Frederick (1909), and David (1914). In the meantime, Squires' brother Walter moved to Ohio and established an oil extraction company. In 1914, Frederick Squires joined Walter's growing oil business, renamed "The Squires Brothers Oil Co.," and the family moved to McConnellsville and later, Mareitta, Ohio where daughter, Ethel, was born in 1916. The brothers' firm was quite prosperous from 1914 to 1920 due to high oil prices. It seems that the company specialized in recovering oil from reservoir rock and in secondary recovery of petroleum from previously drilled areas. However, a depression occurred in 1921 and oil demand suffered as industries retrenched and unemployment increased. Oil prices declined significantly and the need of major oil companies for Squires Brothers oil also dropped. Elder brother Charles Squires, a New York physician, interested a Mr. Kilmer in the struggling oil company and Kilmer invested significant capital with the result that the company's name was changed to Remlik (Kilmer spelled backwards) Oil Company. With the new capital, the company bought new oil leases near Robinson, Illinois and Terre Haute, Indiana. The old leases in Ohio were sold. Unfortunately, at the same time, the company lost a costly lawsuit involving an infringement to one of their secondary recovery patents.⁸

In 1923, to be nearer the new leases and working for a consortium of oil companies (including Forrest Oil and Dinsmor Oil companies) searching for extractable oil in central and southern Illinois, Squires moved to Champaign, Illinois for the educational opportunities it afforded his family. He installed his growing family (daughter Mary was born in 1924) in a house at 501 West Church Street; brother Walter and his family moved to Richmond, Indiana. The new company's economic condition worsened after 1926 as oil prices continued to decline. It was at this time, however, that Squires began construction of his new house (1927) and included in its design a private first floor room for use as his office and his companies' base of operations. By 1931 prices had dropped to 65 cents per barrel nationwide, compared to \$3.07/barrel in 1920. Some sales in east Texas were as low as two cents per barrel. The effect of the east Texas wells and the 1929 worldwide depression were catastrophic and dealt the final blow to the company.⁹ Squires also lost his job with the oil consortium.¹⁰ However, in 1931, Squires secured a job with the Illinois State Geological Survey as a petroleum engineer specifically to address the rapid decline in production that most Illinois wells were experiencing.¹¹

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Illinois Oil

A Paleozoic depositional and structural basin, the Illinois Basin, is centered in and underlying most of the Illinois. The basin extends into southwestern Indiana and western Kentucky and is about 400 miles northwest-southeast and 200 miles southwest-northeast. The Illinois Basin is centered in southern Illinois and is a large source for coal, petroleum and lead-zinc minerals.¹²

In 1853, oil and gas production began in Illinois when two wells, drilled near Champaign, produced marsh or drift gas from rotting vegetation buried in the glacial deposits. Little was known about where the gas/oil came from or how to search for it. However, by the early 1860s, enough oil was produced in Clark County for the name "Oilfield" to be given to a small town there. By 1866, the Clark County Petroleum and Mining Company established its headquarters at Marshall, Illinois. Natural gas seeps near Oilfield led the company to believe that commercial quantities of oil and gas were there. However, problems were encountered with extraction since well casing technology did not yet exist. Water from drilled-through upper layers of earth flowed into the wells and prevented most of the oil in deeper layers from seeping out. While searching for coal near Litchfield in the late 1860s, oil and water leaked into the mine; the oil was skimmed off and sold. Natural gas was discovered in the area by the early 1880s and was piped to Litchfield for domestic use. Eventually, drilling established oil production and in 1889 oil wells produced 1,460 barrels, but by 1902, when production stopped, the wells had produced only 6,576 barrels.¹³

New well casing technology at the turn-of-the-nineteenth century solved the problem of water flowing into oil wells. Anticlines, the crests of upwarps in rock layers, were also documented as places where oil and gas collected. Between 1904 and 1910, numerous shallow oil and gas reservoirs were discovered in the large eastern Illinois area known as the La Salle Anticlinorium. This discovery propelled Illinois to third among states in annual petroleum production, which rose from 181,000 barrels in 1905 to 33 million barrels by 1910. Seismic exploration, developed in the late 1930s, allowed deeply buried or subtle anticlines to be found. This technique uses recorded sound waves from ground-level dynamite blasts to map the rock layers. Large oil fields were discovered in Clay, Richland, Jasper, Marion, and Fayette counties. The new fields allowed the state's total oil production to rise to 147.6 million barrels of oil in 1940, the largest in the state's history. For a short time that year, Illinois ranked second in the nation in daily oil production and, during the first ten months of 1940, only Russia and Venezuela exceeded Illinois' oil production. Although intensive exploration continued in the 1940s, production declined from the 1940 peak. All the large and easily found fields had been drilled and the new fields that were discovered did not hold enough new oil to replace the production from increasingly depleted old fields.¹⁴

Two new technologies were developed that allowed more oil to be forced from newly discovered and existing fields. Hydraulic fracturing involves powerful surface pumps that inject a fluid into the oil-producing reservoir rocks. Pressure exerted by the fluid is great enough to fracture the rocks around the well and sand grains injected with the fluid keep the cracks open once the fluid pumping stops. Due to the newly opened fractures, the reservoir rocks are now more porous and oil can flow more easily into the well. A second technique, waterflooding, uses water injected into the reservoir rocks to maintain reservoir pressure as the oil is withdrawn and to sweep the oil out of reservoir rocks toward the well. These secondary recovery processes allowed Illinois' total oil production to rise to about 82.3 million barrels in 1956; however, production has been declining since that date.¹⁵

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Prior to 1930, the Illinois State Geological Survey's (ISGS) focus was primarily on the geological field survey of the state's mineral resources. The Depression and leadership of survey chief, M. M. Leighton expanded the survey's focus to include a multi-disciplinary research program that would expand the state's economy through the utilization of its mineral resources. In 1931, geologists, chemists, physicists, and engineers were hired to implement the new program. Frederick Squires was one of the petroleum engineers hired under this program to undertake research on secondary recovery techniques.¹⁶

Squires began his ISGS work investigating repressuring operations and waterflooding techniques in southeastern Illinois oil fields. After large oil discoveries were made at the Loudon, Salem and New Harmony fields in 1937-1939, he shifted his work to those oil fields. An article by A.H. Bell and Squires in 1943 called attention to the increased oil recovered from Illinois sand fields using waterflooding techniques and by 1944 the impact of waterfloods on Illinois oil production was apparent.¹⁷ Over the course of his petroleum career, Squires held seventeen patents relating to oil field processes and the recovery of oil and gas dating from 1915 to 1954.¹⁸ Squires continued his publication career, which had started in New York with his articles on concrete and hollow tile construction, with an extensive output of articles on oil recovery. Between 1932 and 1957, he produced sixty-one technical publications.¹⁹ Squires also initiated the annual reporting of waterflooding statistics in 1950. Frederick Squires retired from ISGS in 1950, but continued to use the one-third time emeritus status to further his work in oil and gas conservation.

Besides working at the Illinois State Geological Survey, Squires served many years as Chair of the Illinois-Indiana-Kentucky Section of the Eastern District Standing Sub-Committee on Secondary Recovery Methods of the American Petroleum Institute. He was also the first chair of the Interstate Oil Pact (1950 to 1951). He served as an advisor to the Dow Chemical Company on oil well acidizing techniques, the E.I. du Pont Company on factory waste disposals, and the U.S. Bureau of Mines on underground gases and coals. Governors of twenty-one states, who were members of the Interstate Oil Compact Commission, signed a letter of appreciation addressed to Squires in 1951 for his contributions in oil recovery. The letter cited his work as an early oil operator in Illinois, as chairman of the Illinois-Indiana-Kentucky Section of the American Petroleum Institute, for his articles in the field, and for studies concerning the application of heat to oil reservoirs as a means of oil recovery.²⁰ In 1953, Frederick Squires returned to Williams College where he received an honorary Doctor of Science degree. The citation reads, "Distinguished petroleum engineer of the Illinois Survey, first Chairman of the Illinois Secondary Recovery Committee, and inventive pioneer in the repressuring and water-flooding of oil fields to increase their yield."²¹

Architecture

The Frederick Squires House is a unique example of Arts and Crafts/Craftsman-influenced interior architecture and reflects the personal design and building techniques of New York trained architect Frederick Squires. The Arts and Crafts/Craftsman architectural style was begun as a reaction to Victorian fussiness and the industrial processes that broke the connection between labor, product and consumption. English nineteenth century reformers, Augustus Elby Northmore Pugin, John Ruskin, and William Morris sought to endow society with a moralistic attitude in which "Communitarian values, handicraft and nature existed in a symbiotic relationship."²² Art and design was one avenue chosen to spread this social attitude and a return to medieval values and traditions was seen as a way to achieve the goal of rationalizing, simplifying and unifying work and environment. A number of influential British architects associated themselves with the movement, including Phillip Webb, Charles R. Ashbee, Richard Norman Shaw, Charles F.A. Voysey, M.H. Baillie Scott, and Edwin

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L. Lutyens among others, and helped create a revival of domestic architecture. Through their work a new architectural trend was created which paid homage to the vernacular traditions of the past, but used them to create a new freer style, and which used common sense and modern invention to better living conditions.

The English Arts and Crafts movement spread to the United States. Communication between England and the America was easy and common with a number of English Arts and Crafts practitioners visiting the United States and lecturing on the new movement. In addition, numerous publications carried the work of English and continental architects and young American architects were exposed to the new style while traveling abroad.²³ American adaptation of the English Arts and Crafts style, however, took a number of different avenues of expression including the Prairie School, the Craftsman Bungalow, and the period revival domestic styles. The Arts and Crafts/Craftsman style was popular from the turn-of-the-twentieth century to after World War I. Simpler design, natural materials, and fine craftsmanship were favored and one of its major proponents was designer Gustav Stickley, publisher of *The Craftsman*.

Design characteristics include the use of natural materials, stucco or cement surfaces, textured bricks, wood shingles, multi-light or casement windows, low-pitched front-facing gable roofs, wide overhangs and large stone or brick chimneys. For the exterior of many Arts and Crafts/Craftsman houses, the term "style" was too strong a word for the exterior was often unpretentious. Many borrowed from the English Arts and Crafts, the American Shingle, and the Colonial Revival styles. An important concept behind an Arts and Crafts/Craftsman house was that it had to be suited to the use for which it was intended. Exterior design was simple and honest in its use of materials. The use of locally available and economical building materials was encouraged with homeowners urged to use materials found or produced near the building site. Plans were often square, T- or L-shaped. Exterior decoration expressed structural concerns and symmetry for symmetry's sake was not encouraged. Rather, symmetry for simplicity's sake was expected.²⁴

The interior of an Arts and Crafts/Craftsman house mattered more than the exterior. Floor plans were open and featured built-in furnishings, beamed ceilings, wood wall treatments, and stair halls or inglenooks. Natural materials supplied decorative interest and stone, brick, glazed tiles, copper, bronze, and lots of richly colored wood in paneling, floors and built-in furniture. Fresh air and sunshine were emphasized with outdoor rooms or living porches. Gardens and landscaping were integral to the design.²⁵

As detailed before, Frederick Squires was a trained architect, having received architecture degrees from Williams College and Columbia University as well as having a New York based practice for ten years. From located examples, it appears that Squires' residential designs favored prominent gable pavilions often with clipped gables, steep roofs, grouped windows, hollow tile stucco walls, and tall chimneys. His domestic designs convey an English cottage quality whose unknown interiors most likely contain other Arts and Crafts/Craftsman design elements. Although a direct connection with Gustav Stickley has not been documented, Squires was most likely known to *The Craftsman* publisher since Squires served as a judge, along with Charles R. Lamb and Joel Barber, for a 1910 Craftsman House Plan Competition.²⁶

Although Squires switched careers in 1914 to become a petroleum engineer, he continued his interest in architecture. In the mid-1920s he started developing his concept for his home to be built at 1003 West Church Street. An early "recycler," Squires conceived of joining two similar houses together and using materials from other constructions and demolitions in the area. The drastic decline in oil prices at this time may also have effected Squires' building material choices as his income was declining. Ethel Warrick Squires purchased the

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lot on West Church Street, five blocks west from the family's current residence, in December 1927 from Minnie W. Cole, widow of David B. Cole for \$6,000.²⁷ Interestingly, seven months prior to Ethel Squires' purchase of the property, Frederick Squires applied for a building permit for a frame structure at 1003 West Church Street at a cost of \$1,000.²⁸ On the site was the Cole's one-and-one-half story, T-plan vernacular frame house. The main north elevation had a projecting gable front pavilion on the east with two symmetrically placed first story four-over-four-light windows and a single centered second story window. On the west was a recessed side gable wing with a center wall gable above a shed roof porch in the reentrant angle. An entry door was in the corner and a single window was to the west. The rear elevation was similar with the projecting gable pavilion having a center door and small hip roof porch set below the single story window. Below the shed roof rear porch were a door and window in line with the north elevation's fenestration. Chimneys were located on the east gable pavilion's ridge and on the west wing's south slope just below the ridge.

Family legend states that Squires also acquired the Haynes house, which was located at the corner of South Green Street and West Prospect Avenue, and moved it, via horses, nine blocks to his lot on West Church Street.²⁹ Squires chose the Haynes house for its remarkable similarity to the Cole house. The Haynes house was an up-right-and-wing vernacular frame house whose projecting gable front pavilion had two symmetrically placed windows on its first story and a single centered second story window; gabled dormers were on the outside roof slope. The wing, however, was only one story with a small addition on its end; the house's rear elevation was straight. It appears from photographs that only the gable pavilion section of the Haynes house was moved and reused.

The Haynes house was joined to the west side of the Cole house's west wing initially creating an "H" plan. Squires then constructed the kitchen and garage wings on the east and west ends of the larger house and remodeled the center wing into an entry "hyphen" between the two gable pavilions. The Cole house's wall gable was replaced with the polygonal stair dormer. The five house sections were then unified through the use of wide wood shingles. Extensive remodeling took place on the interior of the house, where Squires continued his reuse of salvaged materials. The two large beams used to support the Haynes house during its move were reused as the large east/west living room beams; the narrower north/south beams are also salvaged wood. Squires used the existing Cole house's south slope as the furnace/mechanical chimney now located on the west side of the hall. The Cole house living room chimney became the new dining room chimney with a large new fireplace constructed from salvaged brick. To the north of the new dining room, a Cole house bedroom became Squires' petroleum company office with direct access to the new entry vestibule. The large new living room (two rooms in the Haynes house) had a fireplace and chimney built also from salvaged brick. The patterned double-square brick of the vestibule and garage entry terrace came from Champaign sidewalks, while the red tile flooring used in the dining room, kitchen (extant below the vinyl sheet goods), mud room, and covered loggia came from the roof tea garden atop the historic Robeson Department Store in downtown Champaign. The knotty pine woodwork of the first floor was also probably a recycled material, but this is not documented. Above the suspended gypsum board dining room ceiling is the original dining room ceiling that Squires decorated with various maps for an interesting "wallpaper" effect. It also appears that he used (or reused) twisted rebar for the balusters on the hall staircase. Upstairs the two bedrooms extant in each house were reused and the upper story of the Cole house's wing (now centered in the new house) became two rooms. A bathroom was installed in the west room, while the east room (proposed second bathroom) was used as a general nursery/storage room.

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In addition to his house design, Squires laid out an extensive formal garden for the rear of his property. On axis with the covered loggia, the garden was an east/west oval with a round center pool surrounded by corner planting parterres bisected by walkways. The east and west ends were horseshoe-shaped planting beds with a sundial (east) and a birdbath (west) in their centers. It is not known if this extensive garden was ever totally realized although photos of a garden in this area are extant. Squires documented his house's construction through photographs and comments affixed to a large display board. Around the edge of the board he has written LEGEND TWO FIFTY COLE ON PRESENT SITE THE HAYNES MOVED AGAINST IT WERE UNIFIED AT FIVE THOUSAND COST ENTIRELY SHINGLE COVERED WEATHERED WOOD THE WALLS AND M GREEN ASB LIMESTONE AND TILE NEW TRIM AND OLD FLOORS KNOTTY PINE J.J. STANDARD SANITARY HARDIN-LAVIN YALETOWNE FOURSQUARE PRODUCTS WERE USED.

Squires use of "recycled" elements for his new house showcased his talent for design in the Arts and Crafts/Craftsman milieu as the style's philosophy emphasized simple design and honest use of both locally available materials and those materials found or produced near the building site. His conjoining of two existing buildings into a unified whole exemplifies this attitude, as does his artful use of used brick, tile, and wood. Specific design characteristics of the Arts and Crafts/Craftsman architectural style are found on the Squires House such as the use of natural wood shingles to unify the unpretentious exterior, simply ornamented with the polygonal stair dormer. A variety of window styles are found in the house, some dating to the original houses' construction (four-over-four and two-over-two light sash) and others added by Squires including the multi-light staircase window and casement sash. Although his design does not use wide over-hanging eave, the two prominent front facing gable roof pavilions are of the style and are an expression of simple design symmetry.

It is on the interior, however, that the Arts and Crafts/Craftsman style is handsomely expressed. The floor plan is open with the living room and dining room flowing from the center hall. Built-in bookcases are found in the living room and hall, and the two corner cabinets in the dining room frame a view to the backyard and balance the massive dining room fireplace. Squires continued his use of natural and local recycled materials in the beams of the living room and wood wall treatments. Old brick is used and left exposed in the living room fireplace where the rough texture of the brick supplies a natural decoration; the fireplace opening is low and wide with a simple metal smoke screen above a tiled hearth. All of the elements are an expression of the natural simplicity of the Arts and Crafts/Craftsman style. The dining room fireplace is more robust in its design, but continues the style's characteristics through its use of old brick, natural wood, and an English vernacular design. As in many Arts and Crafts/Craftsman houses, the center hall is designed as a room, rather than just a circulation space. The south side of the hall can be used as a seating nook and overlooks the covered loggia and garden, while the north side has the raised staircase, also with a decorative side nook. Squires' creatively designed the staircase to fit into a small space while also providing a focal point for the hall. Its use of straight and winder stairs imparts an English/Colonial vernacular and whereas the twisted rebar balusters are clearly Arts and Crafts/Craftsman in feel. The prominent use of natural tile and brick throughout the house (vestibule, dining room, and kitchen) as well as natural wood paneling and wide plank flooring continue his Arts and Crafts/Craftsman design.

Fresh air, sunshine and gardens are integral to the movement and Squires included them in his house's design. The front of the house has curving flagstone sidewalks that lead to a large square stone terrace; the entry stoop is just three large stones. In the rear, Squires kept the original Cole house's back porch roof and used it to shelter a new square tiled loggia or outdoor living space, centered between the gable pavilions and overlooking his garden. Additions to the loggia, made by the current owners, enhance the original design and link the center

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loggia to both the garage and the kitchen entries. The original garden area, although not Squires formal design, is still used by the current owners.

Subsequent owners

Besides designing his house at 1003 West Church Street, Frederick Squires continued his interest in architecture in the 1930s in two documented areas. In 1935, he partook in a ten-day field architectural field survey of historic building in Lebanon, Belleville, and Columbia, Illinois from which measured drawings were produced. Squires headed the group (Kenneth Jennings, Albert Yost, Harold Davis, and Edwin Moore) of University of Illinois architecture graduates. Among the buildings surveyed and measured were: Old Main Hall and Chapel at McKendree College, the Mermaid Tavern, and Governor Deneen's home in Lebanon; the Lincoln Hotel in Belleville; and ten pre-Civil War buildings in Columbia. A previous trip surveyed the Decatur Courthouse, the first courthouse in Macon County, and the Bryant House in Bement. The survey was a project of the American Institute of Architects in cooperation with the U.S. Department of Interior and the State Historical Library.³⁰ In addition, Squires worked with the State Architect on the design and construction of the Natural Resources Building (1939) and its two 1950s wings.³¹ Squires died in his second story bedroom in 1956; shortly thereafter, Ethel Squires sold the property to Ivan and Alice King.³² Ethel moved to a house on West University Avenue and died in 1962.³³

Ivan King joined the Department of Astronomy faculty of the University of Illinois in 1957; he received his Ph.D. from Harvard in 1952. King and his wife Alice lived in the Church Street house for six years before moving to Berkeley in 1963 at which time they sold the house to Benjamin and Betty Johnston 1963.³⁴ King's area of expertise is globular clusters and he has worked extensively with the Hubble telescope. Ben Johnston is a noted music composer; he joined the faculty of the University of Illinois in 1951 and served as Professor of Composition and Theory until his retirement in 1984. Born in Macon, Georgia, Johnston has been described by *New York Times* critic John Rockwell as "one of the best non-famous composers this country has to offer." His compositions reconceive familiar idioms--ranging from neoclassicism and serialism to jazz and southern hymnody--using just intonation. He is best known for his *String Quartet No. 4*, a complex series of variations on *Amazing Grace*.³⁵

While at the University of Illinois he was in contact with such "avant-garde" figures as John Cage, La Monte Young, and Iannis Xenakis. Johnston's students include Stuart Saunders Smith, Neely Bruce, Thomas Albert, Michael Pisaro, Manfred Stahnke, and Kyle Gann. He began as a traditional composer of art music before working with Harry Partch, helping the senior musician to build instruments and use them in the performance and recording of new compositions. After working with Partch, Johnston studied with Darius Milhaud at Mills College. Beginning in 1959, Johnston was also a student of John Cage, who encouraged him follow his desires and use traditional instruments rather than electronics or newly built ones; Cage also lived in the house. Johnston has received many honors, including a Guggenheim Fellowship in 1959, a grant from the National Council on the Arts and the Humanities in 1966, two commissions from the Smithsonian Institution and the Deems Taylor Award. In 2007, the American Academy of Arts and Letters honored Johnston for his lifetime of work. His *Quintet for Groups* won the SWR Sinfonieorchester prize at the 2008 Donaueschinger Musiktage.³⁶

Johnson and his wife Betty sold the house to the current owners, musician Roger Shields and his artist wife, Andrea Vozza Shields, in 1979.³⁷ Shields was born and reared in Arcola, Illinois, where he began playing the piano at age four. His solo performance career began at age twelve when he gave a concert of works of Bach, Chopin, Ravel, and Beethoven. While in high school, Shields played throughout the midwest (Chicago,

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Indianapolis, St. Louis) and began his studies with University of Illinois professor Soulima Stravinsky (son of Igor Stravinsky) as his first and only private student. He received his B.A. (1965) and M.A. (1967) degrees in music from the University of Illinois. In 1965, Shields was the sole U.S. recipient of the Kate Neal Kinley award, which provided a year's study in Paris and Germany. He worked at the Buffalo New York Center of Creative and Performing Arts, the State University of New York, and the North Carolina Arts Council, while maintaining a busy international concert career and before moving to Champaign in 1979. Since then Shields has continued his teaching, concert and recording (VOX Records of New York City) careers while also founding and directing the Stravinsky Awards International Piano Competition.³⁸ His wife, Andrea Vozza Shields, was born in San Francisco and raised in the the North Beach area. A noted oil, watercolor, and mix media artist, she attended the DeYoung Museum School of Art in Golden Gate Park and continued her studies by apprenticing with successful professional artists in California; she has exhibited her art work in North Carolian and California. Ms. Shields holds a B.S. in philosophy and psychology from the University of Oregon and did graduate study at the University of Illinois. While continuing her artistic pursuits, she had been the executive director of the international student Cosmopolitan Club for the past twenty-one years.³⁹

Comparables

The one-and-one-half story shingled-covered Squires House is unique among Champaign's Arts and Crafts/Craftsman style houses. Most comparable houses are larger, two or two-and-one-half stories, and square/rectangular in plan. Many are of masonry construction and have prominent porches. 410 West Hill is a handsome Craftsman style house with a tall brick first story and stucco upper stories (with "half-timbering") below its complex roof with a very prominent front gable. It has a full-width hip roof porch supported by brick piers and wood columns in antis. Windows are six-over-one-light double-hung. 506 West Hill is also a very nice brick irregular plan Craftsman style house whose tile roof has very wide overhanging open eaves and extended rafter tails. Windows are multi-light and double-hung. A Greene and Greene architectural influence is apparent. 1114 West Park has an east side one-story shed roof entrance porch to the two-and-one-half story gable roof brick house. The porch has battered corner piers, while the façade has a square center stucco oriel with a second story balcony above; a pent roof on large brackets shelters the balcony. Windows in this house are eight-over-one and multi-light double-hung sash. An addition has been constructed on the rear. 910 West Healey is constructed in brick with stucco/"half timbering" in its prominent attic front gable. Entrance is below a west end hood which is balanced on the east end by an enclosed porch. Windows are four-over-one-light sash. The only other documented architect designed house is 804 West University, which was the home of University of Illinois supervising architect James M. White. This very large Craftsman/Shingle style two-and-one-story house has a clapboard first story and shingled upper stories. The prominent gable roof has an extended two-story slope on its west side pierced by a large west elevation dormer; there are also wide overhanging open eaves. A hood shelters the entrance that is centered in the full-width front loggia. Windows are multi-light. The interior integrity of all these examples is unknown.

Summary

The Frederick Squires House, constructed in 1927, is locally significant as an example of Squires personal architectural design talents as expressed in the Arts and Crafts/Craftsman architectural style and through the use of many local recycled materials, including two houses. Although Squires was a professional architect with a successful New York practice, he changed careers at age thirty-five to begin a second successful career as a petroleum engineer. During this second career, he patented a number of important inventions relating to the secondary extraction of oil that allowed the midwest and Illinois to be a major oil producer in the 1930s to

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1950s. He also published widely on the subject and his expertise on the subject was recognized by the governors of twenty-one states. His private office at 1103 West Church Street, was the one location where his two careers coalesced. The Frederick Squires House is a unique testimony to the careers of Frederick J. Squires, who was successful in two diverent, yet equally important fields: architecture and petroleum

Developmental history/additional historic context information (if appropriate)

N/A

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Baker, Willis C. and Patricia L. Miller. *A Commemorative History of Champaign County, Illinois: 1833-1983*. Champaign: Illinois Heritage Association, 1984.

Ben Johnston, as found at [http://en.wikipedia.org/wiki/Ben_Johnston_\(composer\)](http://en.wikipedia.org/wiki/Ben_Johnston_(composer)).

Catalogue of officers and graduates of Columbia University as found at <http://books.google.com/books?id=AbwmAQAAIAAJ&pg=PA787&lpg=PA787&dq=Frederick+Squires>.

Champaign County Deed Books.

Day, Mary Squires. Interview by Roger Shields, October 2010.

"Frederick Squires, 77, Dies." *The News-Gazette*, 25 August 1956.

Gordon, Stephen C. *How to Complete the Ohio Historic Inventory*. Columbus, Ohio: Ohio Historical Society, 1992.

Hall, Linda. E-mail. Williams College Archives. Williamstown, Massachusetts, 6 January 2011.

"Historic Buildings Surveyed." *Urbana Daily Courier*, 11 April 1935.

Huff B.G. and J.H. Goodwin, contributors. "History of Oil and Gas Production in Illinois: The early days—Accidents and seeps," *Geobit 8* as found at <http://www.isgs.illinois.edu/maps-data-pub/publications/geobits>.

"Illinois Basin" as found at http://en.wikipedia.org/wiki/Illinois_Basin.

Illinois State Geological Survey. "A Memorial: Frederick J. Squires," Heritage Memorial Pillars as found at <http://www.isgs.illinois.edu/about-isgs/heritage/squires.shtml>.

Johnston, Ben. "*Maximum Clarity*" and other Writings on Music as found at <http://www.press.illinois.edu/>

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books/catalogue.

Kolata, Dennis R. and Cheryl K. Nimz, editors. *Geology of Illinois*. USA: University of Illinois Board of Trustees, 2010.

Mabry, Becky. "Roger Shields devotes his life to passing on his love of music." *The News-Gazette*, 21 May 1995.

Massey, James C. and Shirley Maxwell. *House Styles in America*. New York: Penguin Books, 1996.

"New buildings are scheduled at \$190,000." *The New-Gazette*, 10 May 1927.

Office of Metropolitan History, Manhattan NB database, 1900-1986, Squires and Wynkoop, architects.

Plat Book of Champaign County, Illinois. Chicago: Geo. A. Ogle & Co., 1893.

Rubel, Nina. "Century Old House Attracts Talented Newcomers." *The News-Gazette*, 22 September 1979.

Shields, Andrea Vozza. Interview by Karen Lang Kummer, 27 April 2011.

Squires F. and A.H. Bell. "Water flooding of oil sands in Illinois." *Oil Weekly*, Vol. 133, No. 1.

"The Squires Saga, Chapter VIII, Eighth Generation," typewritten manuscript in the possession of the Squires family. undated.

Standard Atlas of Champaign County, Illinois. Chicago: Geo. A. Ogle & Co., 1913.

Stickley, Gustav, editor. *The Craftsman*. Vol. XIX, #1 (October, 1910).

Wilson, Richard Guy. "Chicago and the International Arts and Crafts Movements: Progressive and Conservative Tendencies." *Chicago Architecture: 1872-1922, Birth of a Metropolis*, edited by John Zukowsky. Munich: Prestel-Verlag, 1987.

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Previous documentation on file (NPS):

☐ preliminary determination of individual listing (36 CFR 67 has been requested)
☐ previously listed in the National Register
☐ previously determined eligible by the National Register
☐ designated a National Historic Landmark
☐ recorded by Historic American Buildings Survey # _____
☐ recorded by Historic American Engineering Record # _____
☐ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

☐ State Historic Preservation Office
☐ Other State agency
☐ Federal agency
☐ Local government
☐ University
☒ Other

Name of repository: Champaign County Historical Archives

Historic Resources Survey Number (if assigned):
N/A

10. Geographical Data

Acreage of Property Less than one acre
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>37</u> Zone	<u>503789.170411510</u> Easting	<u>196188.566406618</u> Northing	3	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing
2	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing	4	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing

Verbal Boundary Description (Describe the boundaries of the property.)

Lot Six (6) of Assessor's Subdivision of the North Half of the South Half of the Northeast Quarter of the Southeast Quarter of Section Eleven (11), township Nineteen (19) North, range Eight (8) East of the Third principal Meridian in the City of Champaign, except that part used for Streets and except the South Half of that part of said Lot Six (6) which lies North of Park Ave. in Champaign County, Illinois.

Boundary Justification (Explain why the boundaries were selected.)

This nomination consists of the property historically associated with 1003 West Church Street, Champaign, Champaign County, Illinois.

11. Form Prepared By

name/title Karen Lang Kummer
organization _____ date April, 2011
street & number 1104 Devonshire Drive telephone 217.621.7202
city or town Champaign state IL zip code 61821
e-mail Kkummer1@gmail.com

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Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.
A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Frederick Squires house

City or Vicinity: Champaign

County: Champaign County State: Illinois

Photographer: Karen Lang Kummer

Date Photographed: March 2011

Description of Photograph(s) and number:

1 of 15.

Exterior

IL_ChampaignCounty_SquiresHouse01	north elevation, view to southeast
IL_ChampaignCounty_SquiresHouse02	north elevation, detail, entry
IL_ChampaignCounty_SquiresHouse03	north elevation, center section, view to south
IL_ChampaignCounty_SquiresHouse04	north elevation, east section, view to southwest
IL_ChampaignCounty_SquiresHouse05	south elevation, east end, view to northwest
IL_ChampaignCounty_SquiresHouse06	south elevation, east end, view to north

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IL_ChampaignCounty_SquiresHouse07 south elevation, center section, view to northwest
IL_ChampaignCounty_SquiresHouse08 south elevation, west end, view to north
IL_ChampaignCounty_SquiresHouse09 west elevation, view to southeast

Interior

IL_ChampaignCounty_SquiresHouse10 hall/stairway to north
IL_ChampaignCounty_SquiresHouse11 stair detail
IL_ChampaignCounty_SquiresHouse12 living room, view to northwest
IL_ChampaignCounty_SquiresHouse13 living room fireplace
IL_ChampaignCounty_SquiresHouse14 dining room, view to southeast
IL_ChampaignCounty_SquiresHouse15 dining room fireplace

Property Owner:

(Complete this item at the request of the SHPO or FPO.)

name Roger and Andrea Shields
street & number 1003 West Church Street telephone 217.352.0688
city or town Champaign state Illinois zip code 61821

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Endnotes

¹ Willis C. Baker and Patricia L. Miller, *A Commemorative History of Champaign County, Illinois: 1833-1983* (Champaign: Illinois Heritage Association, 1984), 25.

² Ibid, 25-26, 33.

³ *Plat Book of Champaign County, Illinois* (Chicago: Geo. A. Ogle & Co., 1893).

⁴ *Standard Atlas of Champaign County, Illinois* (Chicago: Geo. A. Ogle & Co., 1913).

⁵ Catalogue of officers and graduates of Columbia University, page 787 as found at <http://books.google.com/books?id=AbwmAQAIAAJ&pg=PA787&lpg=PA787&dq=Frederick+Squires>.

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⁶ John Wynkoop received degrees from Rochester and Columbia universities and was the second winner of the Paris Prize (1905) by which he spent two years at the *Ecole des Beaux Arts*, where he received three medals. Wynkoop also served on the faculty of the New York School of Applied Design and the University of Pennsylvania School of Fine Arts. He died in 1923.

⁷ Office of Metropolitan History, Manhattan NB database, 1900-1986, Squires and Wynkoop. The firm designed the buildings at 114-116 East 16th Street, \$260,000, and at 245 7th Avenue, \$360,000.

⁸ "The Squires Saga, Chapter VIII, Eighth Generation," typewritten manuscript in the possession of the Squires family, undated.

⁹ Ibid.

¹⁰ Interview with Mary Squires Day, youngest daughter of Frederick Squires, by Roger Shields, October 2010.

¹¹ "A Memorial: Frederick J. Squires," Heritage Memorial Pillars of the Illinois State Geological Survey as found at <http://www.isgs.illinois.edu/about-isgs/heritage/squires.shtml>.

¹² "Illinois Basin," as found at http://en.wikipedia.org/wiki/Illinois_Basin.

¹³ B.G. Huff and J.H. Goodwin, contributors, "History of Oil and Gas Production in Illinois: The early days—Accidents and seeps," *Geobit* 8, as found at <http://www.isgs.illinois.edu/maps-data-pub/publications/geobits>.

¹⁴ Ibid, and Dennis R. Kolata and Cheryl K. Nimz, editors, *Geology of Illinois* (USA: University of Illinois Board of Trustees, 2010), 16-20.

¹⁵ Huff and Goodwin.

¹⁶ Kolata and Nimz.

¹⁷ F. Squires and A.H. Bell, "Water flooding of oil sands in Illinois," *Oil Weekly* Vol. 133, No. 1.

¹⁸ Heritage Memorial Pillar.

¹⁹ http://www.refworks.com/refshare2/default.aspx?r=references|MainLayout::init&session=Ogsq_tYySunxM8dGYAj_KFAcTAsyUgdgUKPzRbn3RoczMRWHRo6GGEE0MbvdJEk0MaF1MFnvEFfHN9i0E9nv&subscriber=2346&site=023461151726400000/RWS4A749316/Bibliography-Squires%20Frederick%20A.

²⁰ "Frederick Squires, 77, Dies," *The News-Gazette*, 25 August 1956.

²¹ E-mail from Linda Hall, Williams College Archives, Williamstown, Massachusetts, 6 January 2011.

²² Richard Guy Wilson, "Chicago and the International Arts and Crafts Movements: Progressive and Conservative Tendencies," in *Chicago Architecture: 1872-1922, Birth of a Metropolis*, edited by John Zukowsky (Munich: Prestel-Verlag, 1987), 210.

²³ Wilson, 211-212.

²⁴ Stephen C. Gordon, *How to Complete the Ohio Historic Inventory* (Columbus, Ohio: Ohio Historical Society, 1992), 102; and James C. Massey and Shirley Maxwell, *House Styles in America* (New York: Penguin Books, 1996), 189-196.

²⁵ Ibid.

²⁶ Gustav Stickley, editor, *The Craftsman*, Vol. XIX, #1 (October, 1910), 530.

²⁷ Minnie W. Cole, widow of David B. Cole, deceased, to Ethel Warrick Squires, Deed Book, 208, page 350, dated 20 December 1927, filed 23 December 1927. David Cole purchased the property in 1887 from Julius and Virginia Hamilton (Deed Book 98, page 17, 8 October 1887, filed 31 July 1893, \$600), who in turn had purchased the property from Sanford and Jennie Richards (Deed Book 57, page 622, dated 8 June 1881, filed 22 June, 1881, \$281). The land was subdivided into lots by J.M. Healey, city surveyor, on 17 June 1872, Book 32, page 141.

²⁸ "New buildings are scheduled at \$190,000," *The New-Gazette*, 10 May 1927. The article lists "Fred Squires, frame dwelling, 1003 W. Church Street, \$1,000."

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²⁹ Interview with Mary Squires Day, October 2010. Squires documents the name "Haynes House" for the house moved, but a City Directory search of the years prior to the move uncovered no family of that name and the 1924 Sanborn Map shows the lot at Prospect and West Green streets as vacant. The prior location of the moved house is unknown.

³⁰ "Historic Buildings Surveyed," *Urbana Daily Courier*, 11 April 1935.

³¹ Heritage Memorial Pillar.

³² Ethel Warrick Squires, widow, to Ivan R. King and Alice King, Deed Book 592, Page 175, dated 4 March 1957, filed 14 March 1958.

³³ "Mrs. Squires Dies at 82; Rites Friday," *The News-Gazette*, 18 October 1962.

³⁴ Deed Book 758, page 644, dated 24 December 1963, filed 22 May 1964.

³⁵ "*Maximum Clarity*" and other Writings on Music by Ben Johnston as found at <http://www.press.illinois.edu/books/catalogue>.

³⁶ [http://en.wikipedia.org/wiki/Ben_Johnston_\(composer\)](http://en.wikipedia.org/wiki/Ben_Johnston_(composer)).

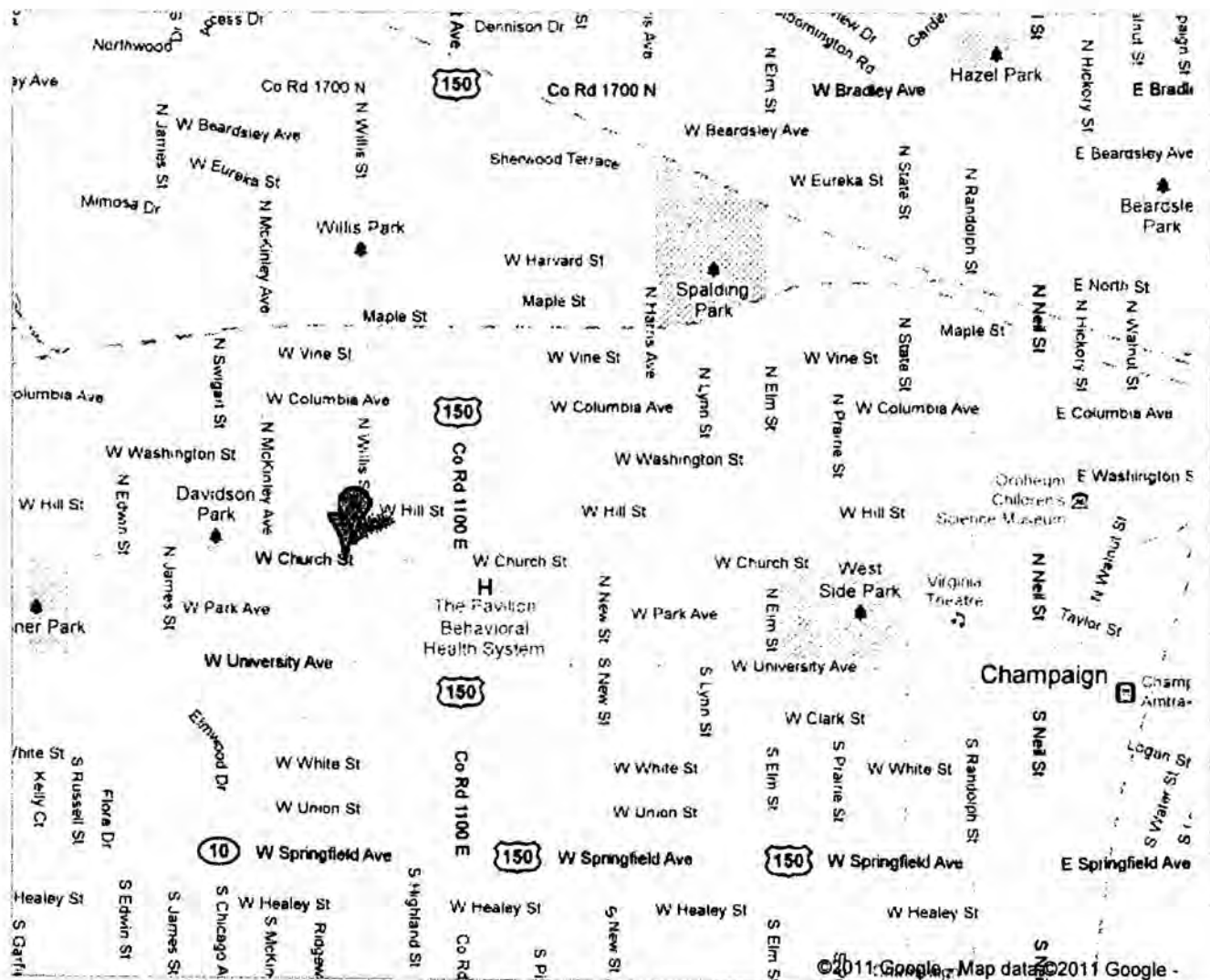
³⁷ DeedBook 1209, page 245, dated and filed 21 September 1979.

³⁸ Nina Rubel, "Century Old House Attracts Talented Newcomers," *The News-Gazette*, 22 September 1979; and Becky Mabry, "Roger Shields devotes his life to passing on his love of music," *The News-Gazette*, 21 May 1995.

³⁹ Interview with Andrea Vozza Shields by Karen Lang Kummer, 27 April 2011.

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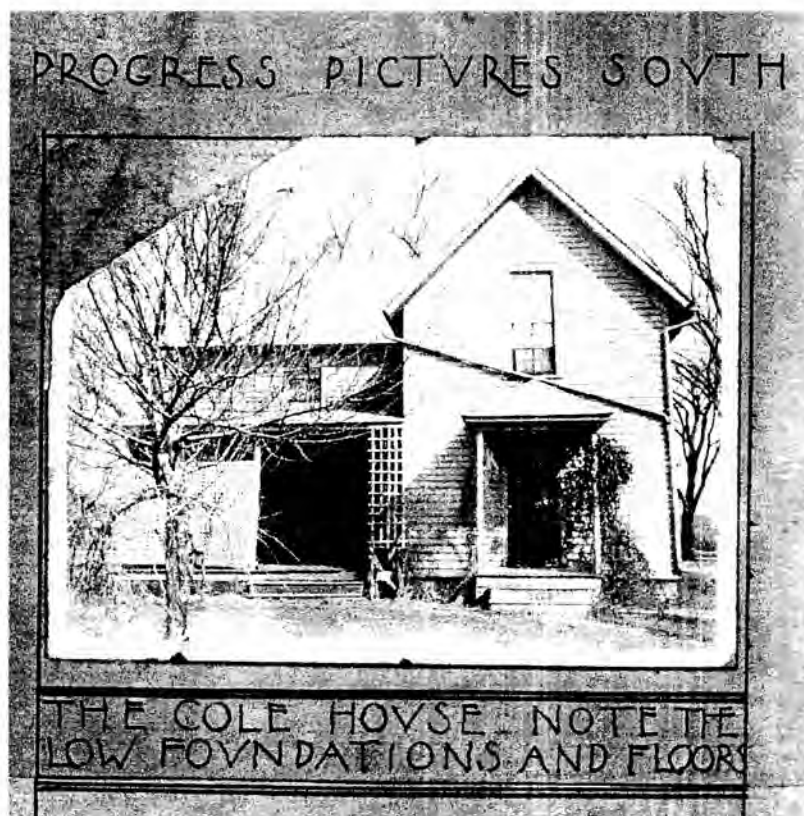
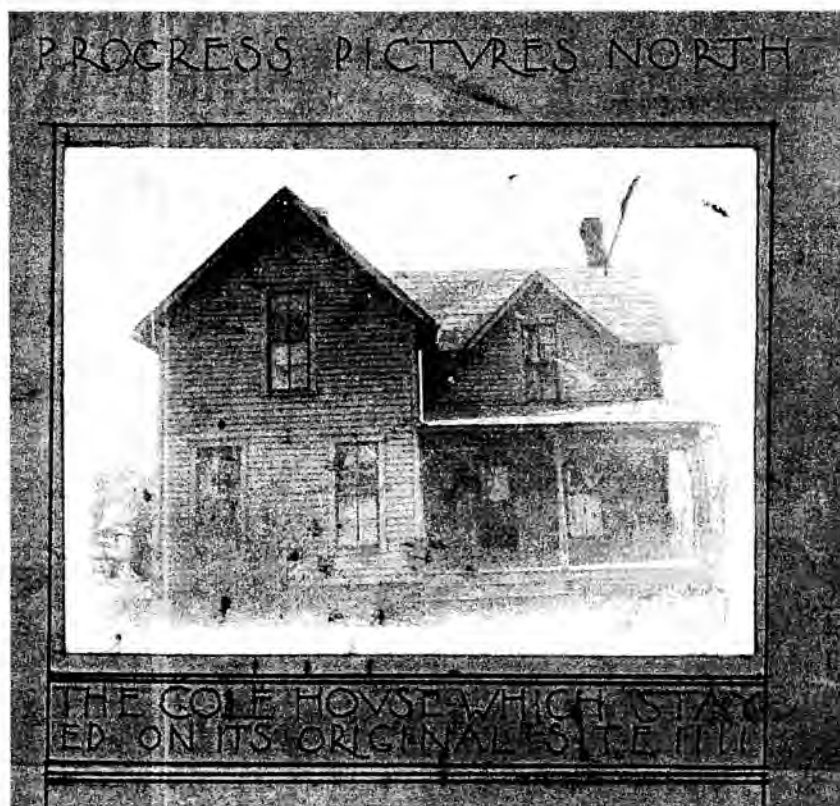
Champaign County, Illinois
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Location Map: Squires House, 1003 West Church Street, Champaign Illinois

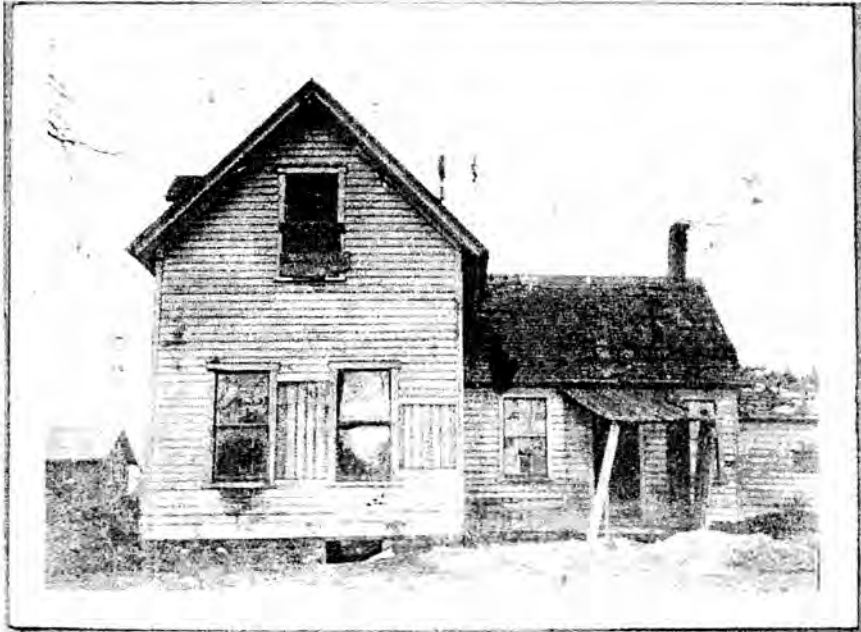
Squires, Frederick, House
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THE HAYNES HOUSE BEFORE
MOVING TO FINAL LOCATION



NOTE THE REMARKABLE SIMI
LARITY BETWEEN THE HOUSES

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Name of Property

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Squires House, 1003 West Church Street, Champaign, Illinois; circa 1927





1003







